

ACME QUALITY
Decorators'
System

EXCLUSIVE DESIGN:

with the Treatment of Mediterranean Colors
Placed in Colors

SYNCHRO AND SYNCHRO
MATERIALS

Acme White and Color White
Acme White





IF it's a surface to be
Painted, Enameled,
Stained, Varnished, or
Finished in any way,
there's an Acme Quality
Kind to fit the purpose.

ACME QUALITY

Decorators' System

OF

ARTISTIC AND SANITARY WALL DECORATIONS

WITH

EXCLUSIVE DESIGNS

For the Treatment of Walls and Ceilings

Shown in Colors

Stencils and Stenciling Materials

Copyrighted, 1915 by

ACME WHITE LEAD AND COLOR WORKS

DETROIT, MICHIGAN



DETROIT PLANT

ACME WHITE LEAD AND COLOR WORKS

BRANCH FACTORIES:

BOSTON, MASS., AND LOS ANGELES, CAL.

DISTRIBUTING BRANCHES:

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LINCOLN	SALT LAKE CITY	SPOKANE	PORTLAND
SAN FRANCISCO		LOS ANGELES	

Artistic and Sanitary Wall Decorations

THE progress made in the methods of building, equipping and beautifying the homes in which we live and the structures in which we work is so rapid that it may truly be said that what to-day is enjoyed by a favored few will to-morrow be common property.

Progress
in
Home
Building

What our forefathers considered extravagance we count as our daily need. Safety, convenience, health and beauty are the factors which guide and control the wonderful advancement in home building. The sanitary bath, the sun parlor, the breakfast room, the sleeping porch—are no longer novelties but have become a part of the every-day life of many.

Oil painted walls and ceilings embellished with beautiful hand decorative work are rapidly superseding unsanitary wall paper. No factors are considered more important than those of health and beauty. Health and beauty are synonymous and both are strong factors in making our homes the ideals we strive for. From the standpoint of sanitation alone the painted, washable wall and ceiling is an absolute necessity.

Health and
Beauty
Prime
Factors

The porous, filth-harboring wall paper, or other covering stuck in place by germ-breeding adhesives, is no longer popular with the housewife, the health officer, or those best versed in hygienics. It has served its purpose. Its day has gone.

Unsanitary
Wall
Decoration

Visit any hospital or other institution where health precautions are the first consideration, note the entire absence of wall paper and the universal use of painted surfaces—and ask the reason.

Artistic
and
Sanitary
Wall
Decoration

The painted wall and ceiling is the most perfect from the standpoint of health. The wall, painted with Acme Quality No-Lustre Finish and decorated in artistic designs with colors that are permanent and may be washed with the wall, are most perfect from the standpoint of both sanitation and beauty. Ordinary "glossy" wall paint emphasizes defects, reflects glaring lights and imparts a tone of repellant blatancy, which must be avoided.

Acme Quality No-Lustre Finish imparts a soft, dull-toned effect to walls and ceilings. It minimizes surface defects, harmonizes with furnishings and lends a tone of quiet refinement.

Disadvantages
of
White
Lead

White Lead reduced with turpentine or other vehicle to produce a "flat" effect is not desirable. It is affected by light and gases, which cause it to bleach in exposed places and to appear darker in protected positions, such as behind pictures. There is also a chemical re-action between white lead and many delicate colors, which cause the colors to change or fade.

The
Acme Quality
Decorators'
System

The Acme Quality Decorators' System is not intricate or complicated for the decorator, or expensive for either decorator or "the man who pays the bill." It consists of:

First: Acme Quality No-Lustre Finish, a sanitary, dull (flat) washable finish for walls and ceilings (colors shown in this catalog.)

Second: Acme Quality Blending Liquid, applied over Acme Quality No-Lustre Finish. It acts as a medium for fusing the Blending Colors which are applied before the Blending Liquid is dry, or as a thinner for the Blending Colors whenever they are used as a stain over No-Lustre Finish.

Third: Acme Quality Blending and Stencil Colors (shown in catalog) used for producing the beautiful blended or mottled effects upon walls, as well as for stenciling the artistic designs shown in colors.

Fourth: Acme Quality Stencils for producing in colors the original and exclusive designs shown in colors in this catalog.

Simplicity
Key Note
of Art

Simplicity is the keynote of art. True art is not complicated. It does not require a skilled decorative artist and designer to execute these designs. By following various simple, yet explicit directions, any decorator or painter of average experience can

readily produce them upon the walls of any home, not only in the color schemes shown in the illustrations, but in varied combinations of colors in accordance with the printed schedule.

Each design has gone from the artist's studio to the paint shop and by practical decorators has been worked over into practical stencil possibilities. No filling in of intricate color combinations is suggested; no difficult hand work that would require unlimited time. The effects are brought out by an easy interlocking of stencils, and the only tools needed are stencils and stencil brushes. Every feature is carried out by stencils and striping, which to the average decorator is simplicity itself. At the same time the system affords the decorator latitude for artistic effects in the decorative arrangement that is not possible with set wall paper designs, which too often must be cut and mutilated to fit available space.

A
Practical
System
for the
Decorator



ACME QUALITY

No-Lustre Finish

Acme Quality No-Lustre Finish is the only proper foundation for securing the beautiful blended or "Tiffany" effects derived by the Acme Quality Decorators' System. Gloss paints must not be used, and ordinary flat finishes will not give satisfactory results.

The Acme Quality Decorators' System is built upon the use of No-Lustre Finish as a foundation. The Blending Liquid and Blending and Stencil Colors are made to amalgamate and work with the No-Lustre Finish to produce harmonious, clear-toned, artistic effects and by avoiding chemical re-action, insure a solid oil paint film that may be washed and kept bright and clean, as well as insure the greatest durability.

It must be borne in mind also that without the exact shades of No-Lustre Finish, the same finished effects shown in our illustrations of designs cannot be secured. This is because the Blending Colors applied over the No-Lustre Finish form a transparent glaze-coat, the tone of which is affected by the color or tint of the ground coat over which they are applied. In order to secure the results of the Acme Quality Decorators' System it is necessary to use the Acme Quality materials upon which the System is based.

Acme Quality No-Lustre Finish is a sanitary oil paint imparting a soft, dull, finish; showing all the characteristics of artistic water-color effects. It is germ-proof and may be washed and thoroughly cleansed with neutral soap and water. It is extremely durable and costs no more than ordinary paint of good quality. It possesses excellent covering capacity, works freely under the brush, and is very opaque. One coat of white over a properly prepared surface will cover solidly. While two coats may be necessary if the surface is in bad condition, or a very dark color must be covered with white or a light tint, one coat over primer is sufficient for the average surface. This should be remembered when comparing the cost of the Acme System with wall paper.



67



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71



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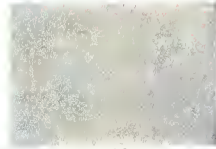
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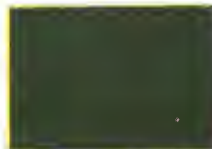
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66



65



28



64



25



70

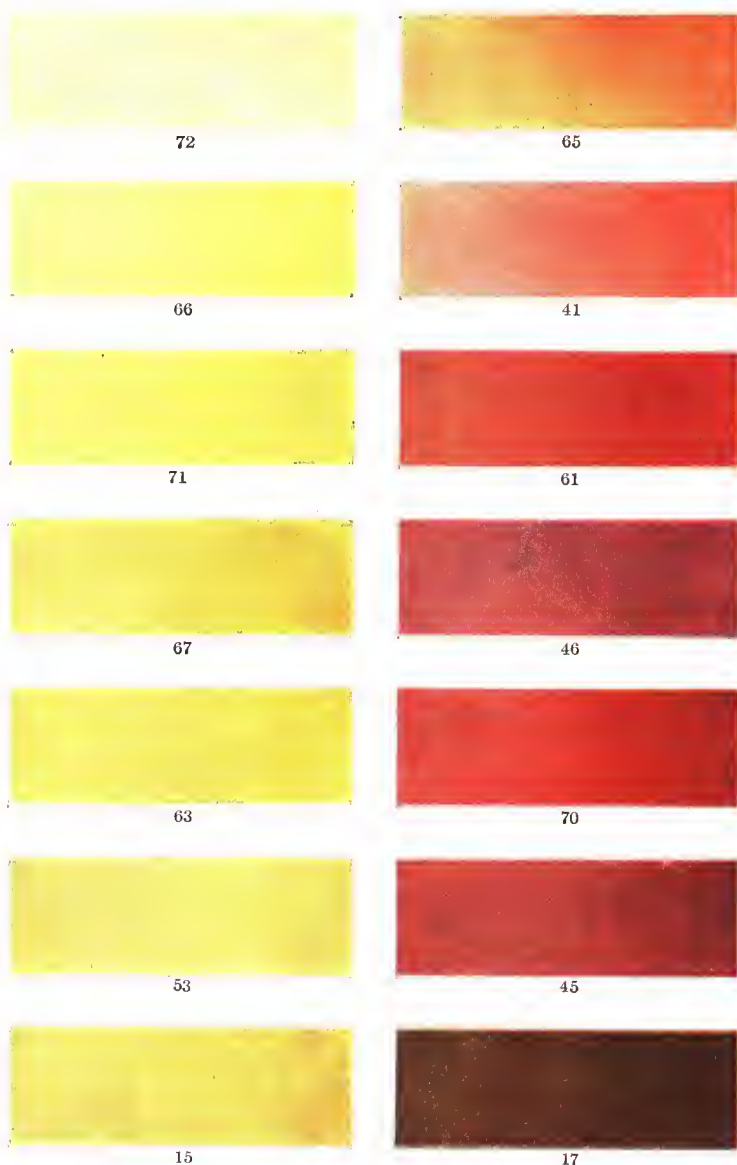


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Color Chart of Acme Quality No-Lustre Finish

White and Primer (undercoat) are offered
in addition to shades shown above.

Color process printing and printers' ink cannot reproduce the shades and tints with perfect fidelity. To obtain an accurate idea of the true beauty of No-Lustre Finishes secure a color card from your dealer.



Acme Quality Blending and Stencil Colors

Used in connection with Acme Quality Blending Liquid to produce the blended or "Tiffany" effects shown in our designs; also used for stenciling.

White (W) and Black (I) are also offered.

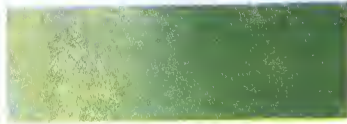
The colors are reproduced as faithfully as is possible with color-process printing and printing ink, and the blended effect is shown very accurately.



25



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64



24



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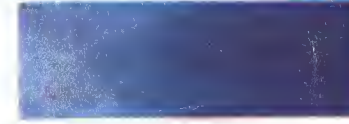
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7



29



10



14



9

Acme Quality Blending and Stencil Colors

Used in connection with Acme Quality Blending Liquid to produce the blended or "Tiffany" effects shown in our designs; also used for stenciling.

White (W) and Black (1) are also offered.

The colors are reproduced as faithfully as is possible with color-process printing and printing ink, and the blended effect is shown very accurately.

The Designs and System

The designs for wall and ceiling decorations shown in this catalog are copyrighted, belonging exclusively to the Acme Quality Decorators' System. They are designed by our own artists and worked out practically by competent decorators before approval. From the standpoint of artistic beauty, and for simplicity of execution they mark a decided step in advance of anything in this line heretofore offered. They are not to be compared with ordinary stock designs made from machine-cut stencils that represent no more than a "stencil design."

Each design in the Acme System is a complete and comprehensive decorative effect, including color scheme of wall, ceiling, blended effect and stencil patterns. At first glance they may appear intricate and difficult. This is not a fact, however. The system of interlocking stencils is so simple, the directions for producing the blended effects so explicit and the process so easy, that any painter or decorator can do the work in a satisfactory manner. The result is equal to high-priced decorative work produced by skilled artists.

A series of color combinations have been prepared by our artists for each design. These appear in the "Schedule of Designs and Color Combinations" shown at the back of this catalog. If therefore, a color combination for any design as shown in catalog should not be appropriate for the character of an apartment, or perhaps not quite harmonize with furnishings, the same design may be offered in a different color scheme that has been carefully worked out from the standpoint of artistic merit. The variety of combinations for each design is ample to meet all requirements.

Acme Quality Stencils are cut by hand and with extreme care. There are no "misfits" and no "sloppy" workmanship. They are all packed "flat." Rolling a stencil in the form of a cylinder necessitates "straightening them out," which is frequently difficult. Unless a stencil lays perfectly flat and true upon the surface to be decorated, the accuracy and perfect fitting properties of the design are endangered, to say nothing of the annoyance caused by trying to keep a stencil in position that has a tendency to "curl up."

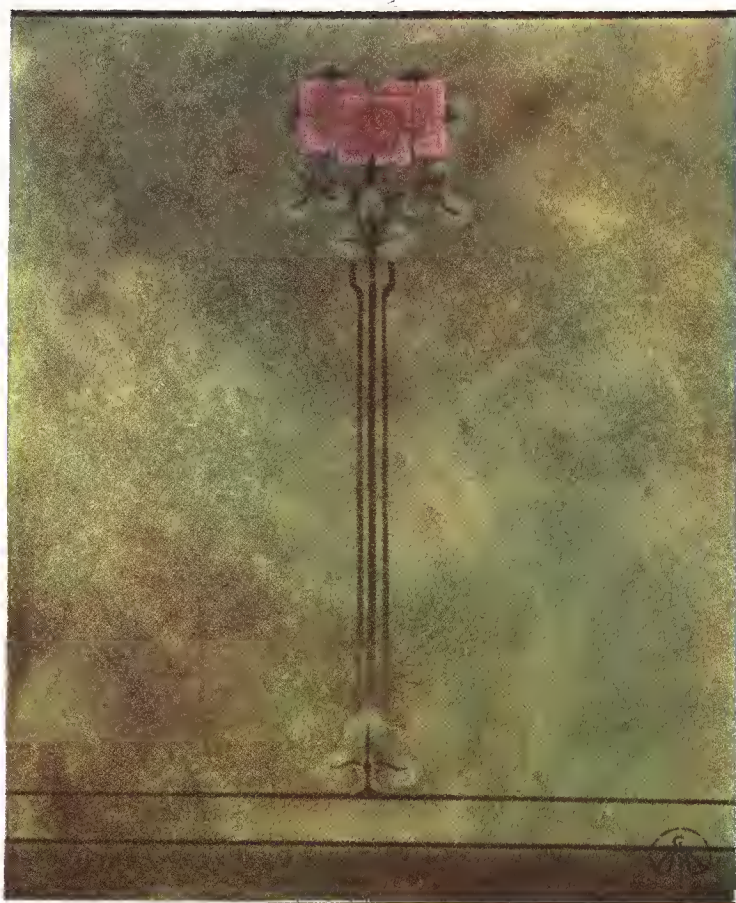
With every set of stencils we enclose a sheet showing the design worked out in colors—not necessarily the proper colors for the design, but ample to indicate clearly how each part “fits in.”

Very carefully prepared printed directions also accompany each set of stencils, and every part of the work for each design, from priming coat for walls and ceilings to the finishing touches for each stencil part, are clearly explained step by step. If directions cannot be clearly conveyed by words, illustrations are used to avoid any possible misunderstanding. In view of the ease with which the work may be done it may appear that we have been unnecessarily thorough in this particular.

The designs shown in the Acme Quality Decorators’ System may be produced upon any surface that can be decorated. Hard or soft plaster, sand finish, decorative plaster, steel ceilings, composition board, muslin, canvas or burlap.

For the use of decorators using the Acme Quality System we publish in booklet form a little volume entitled “The Treatment of Walls and Ceilings.” In this will be found much useful information that will be of service to the decorator in his every-day work. Its object is to be of assistance in meeting and mastering obstacles which beset the workman and which must be overcome to insure results that are pleasing to the conscientious decorator and his customer. The information it contains is of service for any form of decorative work. We publish it as an accessory to the Acme System simply to leave nothing undone that can in any way insure the most pleasing results to customers. Among the subjects it covers are the treatment of plaster surfaces of all kinds, dead plaster, hot plaster, the decoration of composition board, treatment of decorative plaster and papier mache, making wooden walls or ceilings appear like plaster, color values, striping and many other subjects of interest to “the man behind the brush.” The advice it gives is the result of years of practical experience. It is freely illustrated and great care has been exercised to make it of interest and use to practical workmen. A copy may be obtained by decorators using the Acme System from dealers selling the materials.

Every dealer offering the complete Acme Quality Decorators’ System has on display samples of the work done with the actual materials.



DESIGN No. 3

Roses on Stem

FOR LIVING ROOM, SUN PARLOR, HALL OR OFFICE

Six Stencils. Color Combination No. 120



DESIGN No. 6

Jap Rose

FOR BEDROOM, SEWING ROOM AND GUEST ROOM

Three Stencils. Color Combination No. 125

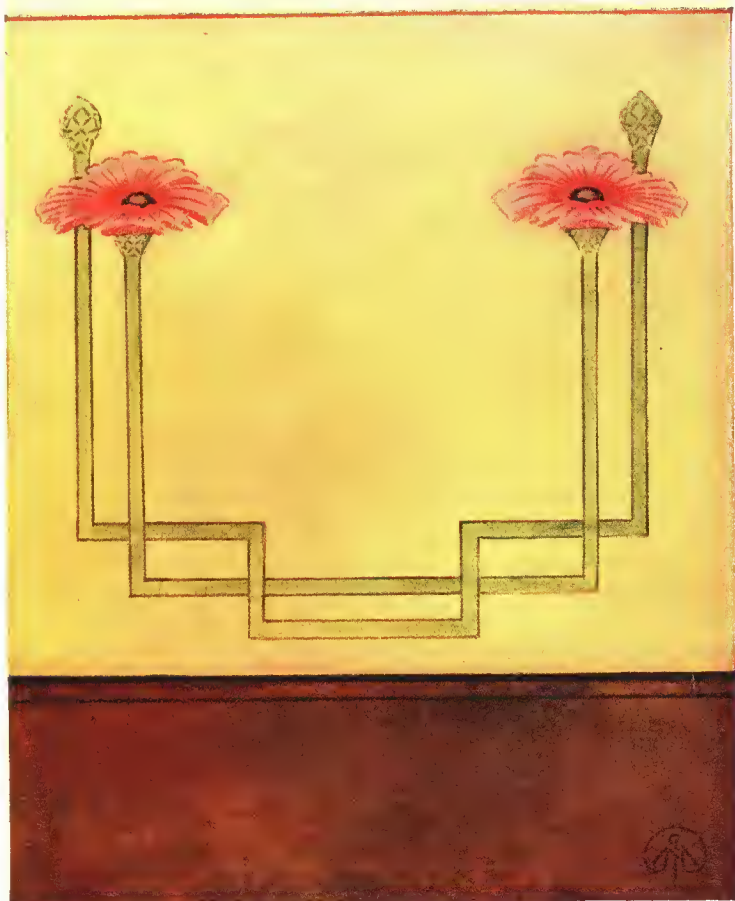


DESIGN No. 7

Square Grape

FOR SMALL DINING ROOM, BREAKFAST ROOM AND TEA ROOM

Two Stencils. Color Combination No. 130



DESIGN No. 8

Poppy

FOR RESTAURANT, STORE, OFFICE AND LARGE DINING ROOM

Five Stencils. Color Combination No. 135



DESIGN No. 11

Drop Rose

FOR BEDROOM, GUEST ROOM AND GIRLS' ROOM

Five Stencils. Color Combination No. 140



DESIGN No. 13

Alba

FOR BREAKFAST ROOM AND SMALL DINING ROOM

Five Stencils. Color Combination No. 145



DESIGN No. 18

Pansy

FOR BEDROOM, GIRLS' ROOM OR GUEST ROOM

Three Stencils. Color Combination No. 150



DESIGN No. 19

Bernhard

FOR BEDROOM AND GUEST ROOM

Four Stencils. Color Combination No. 155



DESIGN No. 20

Lily

FOR LIVING ROOM, MUSIC ROOM AND PARLOR

Seven Stencils. Color Combination No. 160



DESIGN No. 21

Amrah

FOR BEDROOM, SERVANTS' ROOM AND SEWING ROOM

Two Stencils. Color Combination No. 165



DESIGN No. 22

Viola

FOR DINING ROOM, RESTAURANT AND CAFE

Five Stencils. Color Combination No. 170

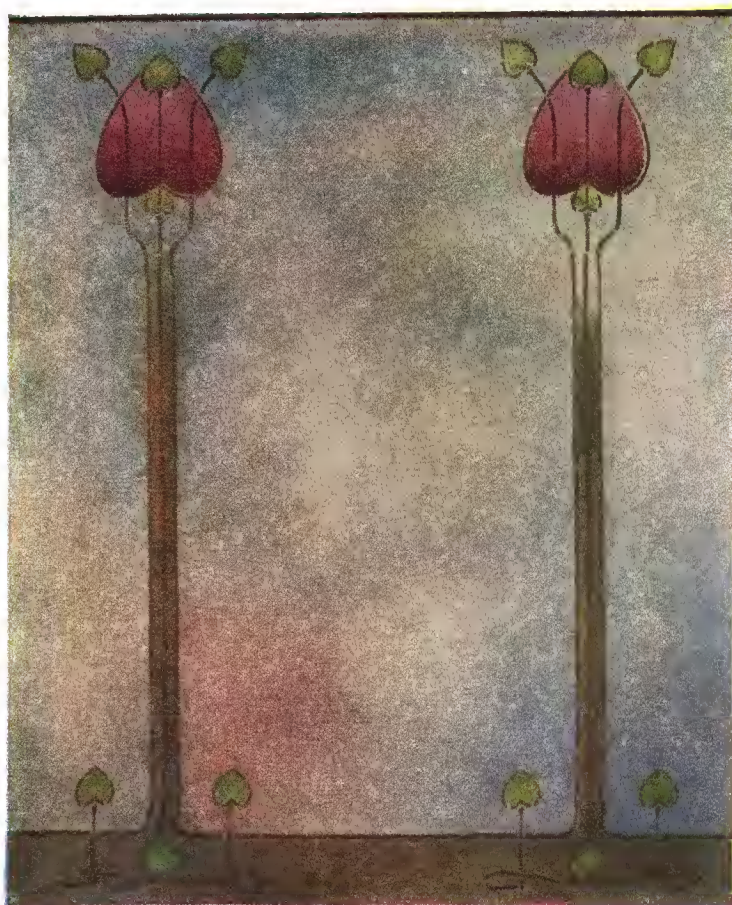


DESIGN No. 23

Lloyd

FOR DINING ROOM, RESTAURANT AND CAFE

Seven Stencils. Color Combination No. 175



DESIGN No. 26

Heart

FOR VESTIBULE, HALL, OFFICE OR LODGE ROOM

Six Stencils. Color Combination No. 180



DESIGN No. 27

Forest

FOR UPPER THIRD IN HALL OR FRIEZE IN RESTAURANT OR CAFE

Hand Painted. Color Combination No. 185



DESIGN No. 28

Fret and Leaf

FOR LIBRARY, LIVING ROOM, PARLOR, OR FOR PANEL WORK IN
CHURCH, PUBLIC BUILDING OR LODGE ROOM

Three Stencils. Color Combination No. 190



DESIGN No. 29

Oak

FOR LIBRARY, HALL OR OFFICE

Three Stencils. Color Combination No. 195



DESIGN No. 30

Iris

GIRLS' ROOM, BEDROOM OR GUEST ROOM

Seven Stencils. Color Combination No. 200

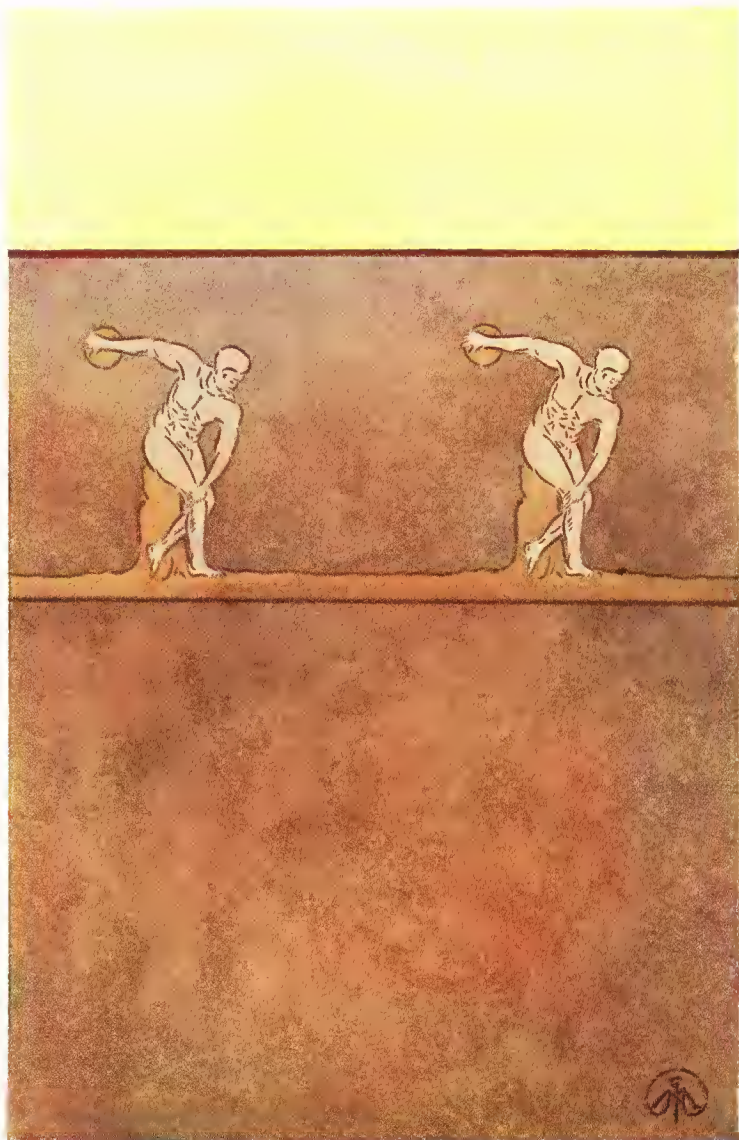


DESIGN No. 31

Block Rose

FOR LIBRARY, OFFICE OR HALL

Two Stencils. Color Combination No. 205



DESIGN No. 32

Discus Thrower

FOR LIBRARY, OFFICE, CLASS ROOM, ATHLETIC ROOM OR GYMNASIUM

Five Stencils. Color Combination No. 210



DESIGN No. 33

Elmwood

FOR BOYS' ROOM, HALL, DEN OR VESTIBULE

Three Stencils. Color Combination No. 215



DESIGN No. 34

Cubic

FOR MUSIC ROOM, LIBRARY OR FOR PANELING A LARGE ROOM

Three Stencils. Color Combination No. 220



DESIGN No. 35

Malaga

FOR BREAKFAST ROOM, TEA ROOM OR SMALL DINING ROOM

Three Stencils. Color Combination No. 225



DESIGN No. 36

Bell

FOR BEDROOM, GIRLS' ROOM OR GUEST ROOM

Five Stencils. Color Combination No. 230



DESIGN No. 37

Margaret

FOR LIBRARY OR LIVING ROOM

Four Stencils. Color Combination No. 235



DESIGN No. 38

Tulip

FOR OFFICE, STORE OR LARGE LIVING ROOM

Five Stencils. Color Combination No. 240



DESIGN No. 39

Persian

FOR HALL, LODGE ROOM, CHURCH, LIVING ROOM OR LIBRARY

Two Stencils. Color Combination No. 245



DESIGN No. 40

Brier

FOR BEDROOM OR GUEST ROOM

Three Stencils. Color Combination No. 250



DESIGN No. 41

Orient

FOR LIVING ROOM OR PARLOR

Four Stencils. Color Combination No. 255



DESIGN No. 42

Greek Fret

FOR LIBRARY, OFFICE, PANELING IN CHURCH OR LODGE ROOM

Two Stencils. Color Combination No. 260



DESIGN No. 43

Dutch

FOR HALL, OFFICE OR PUBLIC BUILDING

Five Stencils. Color Combination No. 265



DESIGN No. 44

Josie

FOR LIBRARY, LIVING ROOM, HALL OR OFFICE

Two Stencils. Color Combination No. 270



DESIGN No. 45

Water Lily and Pret
FOR BATHROOM

Five Stencils. Color Combination No. 275

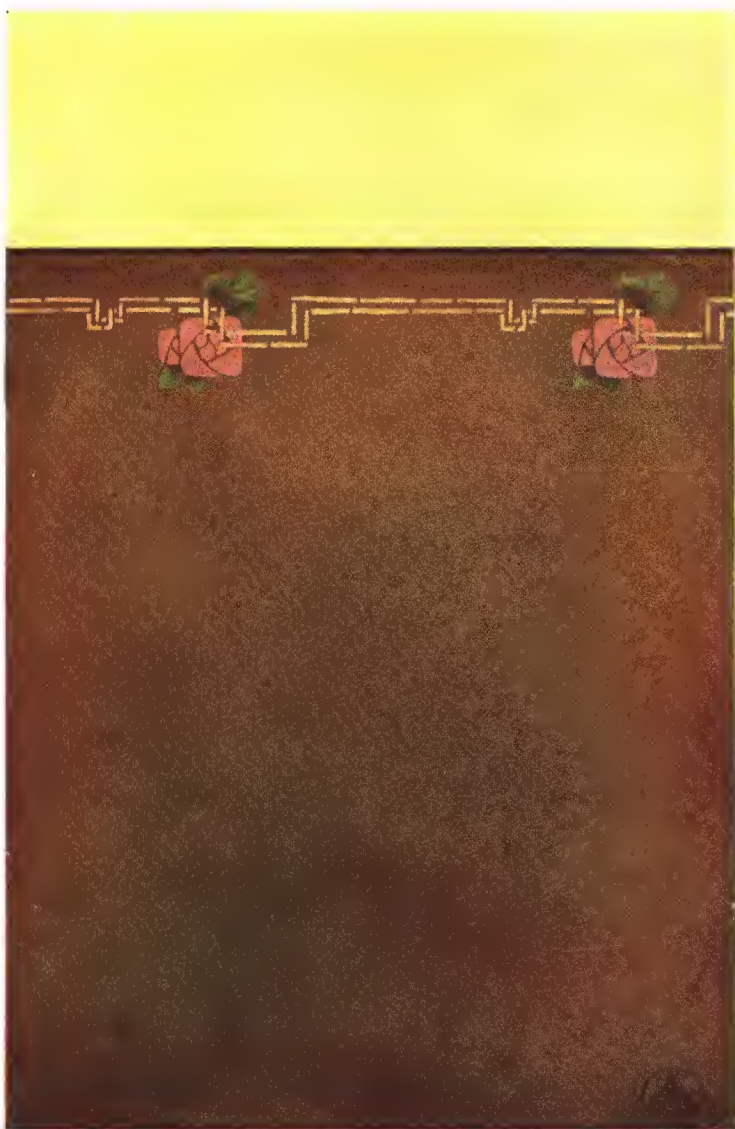


DESIGN No. 46

Blue Bell

FOR LIVING ROOM AND PARLOR

Three Stencils. Color Combination No. 280

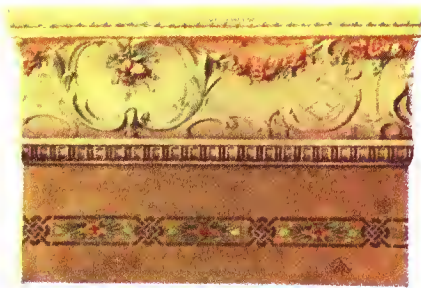


DESIGN No. 47

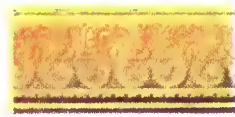
Rose Craft

FOR LIBRARY, LIVING ROOM AND MUSIC ROOM

Three Stencils, Color Combination No. 285



No. 327—Roccoco



No. 2



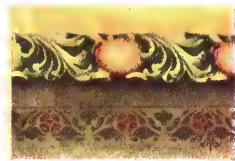
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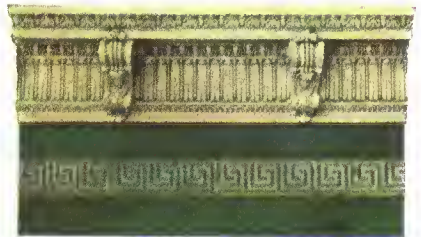
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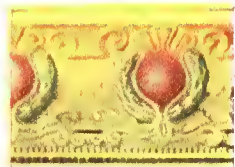
No. 4



No. 329—Louis XVI



No. 323—Roman



No. 1

Decorative Plaster

No.	Colors of Acme Quality No-Lustre Finish		Acme Quality Blending Colors for Frieze and Walls	Stencil Designs for Walls	Stencils, Stencil Colors Used		
	Frieze	Walls			Stencil Part A	Stencil Part B	Stencil Part C
323	68	28, 70	40, 14, 15	No. 42—Greek Fret	15	14	..
324	White	66	1, 17, 15	No. 39—Persian	17	7	..
327	68	65	14, 15, 23, 66, 70	No. 28—Fret and Leaf	14	23	45
329	68	67	15, 41, 17, 69, 14	No. 44—Josie	17	45	..

Decorative Steel Ceiling

No. 1—Ground Color—	No. 68 A. Q. No-Lustre Finish.	Blending Colors—	Nos. 15, 14, 70, 23
" 2—	" 68	"	" 15, 14
" 3—	" 68	"	" 14, 70, 10, 25
" 4—	" 68	"	" 23,

Comparison of Results

The results produced by the Acme Quality System from the standpoints of artistic beauty, durability and sanitation are so superior to wall paper that there should be no comparison, and even if it should cost a little higher, it is worth much more than the difference.

A glance at any of the Acme Quality Designs shown in this catalog will give a correct idea of their appearance upon the walls of a room. It must also be borne in mind that the System admits of the blended effect being deepened or lightened at the will of the decorator and to meet the views of the housewife who may desire a certain effect to match better with the draperies or furnishings of an apartment.

Remember also that the design is laid out to fit each room. No slashing of designs and finding a place where the mutilated pattern will be least noticeable as in the case of wall paper. No straight lines to define each width of wall paper no matter how carefully the "butting" has been done. No germ-breeding paste with which to stick the design on the walls, but a beautifully and perfectly decorated room in oil colors of a solid, durable film that may be washed and kept bright, clean, attractive and sanitary.

Mr. Decorator, wouldn't you prefer to recommend and give your customers work of this kind? Wouldn't it enhance your prestige and standing with them? Wall paper might "do" if there was nothing better, but is not the Acme Quality System more like *real* decorating? The exclusive designs shown in this catalog are the work of artists familiar with the problems of the interior decorator and have been worked out carefully in the shop to make them a practical success.

There is nothing difficult or intricate for the decorator about the Acme Quality System. Each design is accompanied by simple and clear instructions, making it easy for any workman of average experience to produce any of the stencil designs and the blended or "Tiffany" effects in the most satisfactory manner.

Stenciling on Fabric

Woven materials of many kinds adapt themselves readily to stenciling, and a great many articles may be artistically decorated in this manner. It is not difficult or expensive, and the work is pleasant and interesting.

Good results may be obtained with any of the Acme Quality Stencil Designs shown in this catalog upon such fabrics as linen, crash, scrim, Normandy cloth, monk cloth, burlap, buckram, lawn, muslin, and many others.

With a little ingenuity and planning, the same design, or part of a design, used for wall decoration may be applied to the table runner, dresser scarf, pillow top, curtains, or portieres in a room, making the decorative scheme consistent and complete.

The Acme Quality Blending and Stencil Colors are perfectly adapted for this kind of work, and by following a few simple rules may be used just as they are, without the addition of thinner of any kind.

Neatness and cleanliness must be observed. The goods should be smooth and free from wrinkles. Lay out the fabric, stretched flat on a table, ironing board, or some similar surface. Some decorators lay paper under the goods, but inasmuch as your color should not under any circumstances go clear through the goods, this is not necessary, though it might aid in keeping the article clean. Pushpins may be used to hold the goods smooth and in position.

In marking out straight lines and measuring, use school crayon or tailors' marking crayon for dark goods, and for light fabric charcoal or a soft lead pencil. Measure carefully and mark each place the design is to appear, and have all details as to bands and mitering of corners well planned and laid out before beginning operations, as nothing in connection with stenciling is so aggravating as to find the pattern



Curtain Made of Scrim, Showing Stencil No. 28

did not "come out right," when a little forethought and measuring would have avoided this. By loosely laying the *dry* and *clean* stencil on the goods, one can, with the aid of pencil marks, soon find out how it will "match up" when finished.

When through measuring, squeeze out a small quantity of the Stencil Color on glass, an old plate, or a piece of tin. *Keep this away from the goods.* Always remember that it is impossible to clean the fabric from stencil colors. They are absolutely fast and it takes very little in the wrong place to make an ugly spot.

If not sure of being able to hold stencil firmly in place by hand, push-pins are suggested. For stenciling use Acme Quality Brush No. 416, or Acme Quality Sash Tool No. 357, one inch wide. For delicate fabrics, the softer the brush the better the results. The brush should, of course, be perfectly clean before using.

In dipping the brush forget all about painting. Very little color should be in the brush for stenciling. A good way is to rub the brush into the color quite thoroughly and then wipe it out with a cloth. The less color in the brush, the cleaner, clearer and "sharper" is the work. The goods should only be *stained*, and this is best accomplished with the brush almost dry.

Use a separate brush for each color, or do all of one color first and then clean the brush *thoroughly* in turpentine or benzine for next color. Your stencil should be kept scrupulously clean on the under side. Examine it between each setting.

If brush has been in turpentine or benzine, this should be thoroughly "whipped" out and the brush wiped with cloth, or it may cause color to "bleed" or "crawl out."

This is important.

It is far better to have your brush too dry than too wet with color.

Keep your hands clean to avoid spotting the goods when moving and setting stencil or fabric.

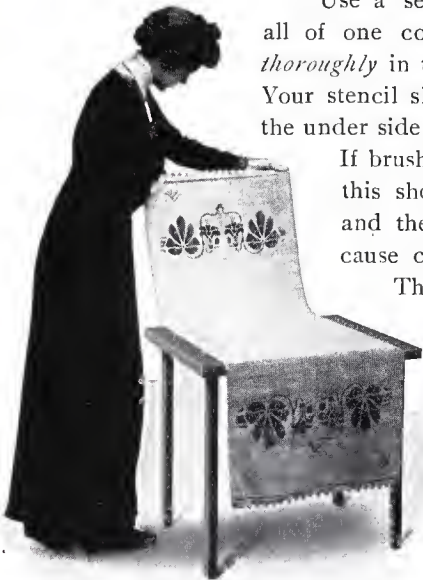


Table Runner Made of Crash, Showing Stencil No. 36

In working the brush do not pound or stipple, but work lightly back and forth with a quick motion, as when using an eraser.

After finishing an article do not fold it until *thoroughly dry*, as some colors, in fact most of them, are very intense and may stain the clean article if pressed or folded.

It takes very little color for ordinary goods, and the work itself is a pleasant pastime.

Instructions for "setting" the different stencil parts are the same as when used for wall decoration, and will be found in the instruction sheet that accompanies each set of stencils.



Pillow Made of Normandy Cloth, Showing Stencil No. 37

DESCRIPTIVE PRICE LIST

ACME QUALITY

No-Lustre Finish

A sanitary, dull (flat), washable finish for walls and ceilings, over which the blended, or mottled effects (sometimes called "Tiffany finish") and stencil designs shown in this catalog may easily be produced.

Colors shown in this catalog

LIST PRICES

	Gallons	Half-gallons	Quarts	Pints	Half-pints
All Shades.....	\$2.50	\$1.30	\$0.70	\$0.40	\$0.25
Primer (or undercoat).....	2.25	1.20	.65	.35	.20

ACME QUALITY

Blending Liquid

Applied over Acme Quality No-Lustre Finish to secure a proper surface for producing the blended, mottled or "Tiffany" effects by use of Acme Quality Blending and Stencil Colors.

LIST PRICES

	Gallons	Half-gallons	Quarts	Pints	Half-pints
Per Package.....	\$2.50	\$1.30	\$0.70	\$0.40	\$0.25

ACME QUALITY

Blending and Stencil Colors

For blending, mottling, or producing the "Tiffany Finish." Also used for stenciling.

Put up in Collapsible Tubes

Colors shown in this catalog

LIST PRICES

Per Tube

	Large Size	Medium Size	Small Size		Large Size	Medium Size	Small Size
BLACK				RED			
No. 1 Black...	\$0.27	\$0.11	\$0.08	No. 40 Red...	\$0.44	\$0.13	\$0.09
BLUES				" 41 " ....	.75	.22	.13
No. 7 Blue...	.60	.20	.13	" 45 " ....	.50	.16	.11
" 9 " ....	.50	.16	.11	" 46 " ....	.60	.20	.13
" 10 " ....	.44	.13	.09	" 61 " ....	.50	.16	.11
BROWNS				" 64 " ....	.50	.16	.11
No. 13 Brown...	.24	.11	.08	" 70 " ....	.50	.16	.11
" 14 " ..	.24	.11	.08	YELLOW			
" 15 " ..	.24	.11	.08	No. 53 Yellow...	.27	.11	.08
" 16 " ..	.24	.11	.08	" 63 " ..	.44	.13	.09
" 17 " ..	.24	.11	.08	" 65 " ..	.44	.13	.09
GREENS				" 66 " ..	.44	.13	.09
No. 23 Green...	.65	.20	.13	" 67 " ..	.44	.13	.09
" 24 " ..	.65	.20	.13	" 71 " ..	.70	.20	.13
" 25 " ..	.65	.20	.13	" 72 " ..	...	.22	.13
" 29 " ..	.50	.16	.11	WHITE			
" 31 " ..	.44	.13	.09	White.....	.25	.13	.09
" 69 " ..	.33	.12	.08				

DESCRIPTIVE PRICE LIST

ACME QUALITY

Stencils (Interlocking)

Colored Illustrations of designs shown in this catalog

Design	No. of Parts	Dimensions of Designs		Price
		Regular Size	Small Sizes	
No. 3	6	D { Upper figure 12" high, 12 3/4" wide { Lower figure 4" 3 1/2" "	-----	\$1.85
*No. 6	3	C 17 3/4" long, 3 1/2" "	11 1/2" long, 2 1/4" wide	1.40
*No. 7	2	D 7" high, 10" "	4" high, 6" "	.90
No. 8	5	D 13 1/2" " 14 1/2" "	-----	2.00
*No. 11	5	C 26 1/4" long, 12 1/4" "	10 1/2" long, 6" wide	1.20
*No. 13	5	D 12 1/2" high, 14" "	6" high, 8" "	1.50
*No. 18	3	D 12 1/4" " 19 1/4" "	7" " 9" "	.80
*No. 19	4	C 19 1/4" long, 9 1/2" "	14" long, 4 3/4" "	1.10
No. 20	7	D { Upper figure 9" high, 26 3/4" " Lower figure 10" " 14 1/2" "	-----	2.50
*No. 21	2	C 16 3/4" long, 8 1/4" "	8 1/2" long, 5 1/4" wide	.85
*No. 22	5	C 24" " 10 3/4" "	15 1/2" " 7" "	2.70
No. 23	7	D 13 1/2" high, 15" "	8 1/2" high, 7 1/2" "	2.40
No. 26	6	D { Upper figure 10 1/4" " 7 3/4" " Lower figure 6" " 11 1/4" "	-----	1.75
*No. 28	3	C 9" long, 2 1/2" "	-----	.80
*No. 29	3	C 20 1/4" " 6 1/2" "	-----	.80
No. 30	7	D { Upper figure 19 1/2" high, 8 1/2" " Lower figure 9" " 25" "	-----	2.40
*No. 31	2	C 21 1/2" long, 2 3/4" "	-----	.75
*No. 32	5	D 14 1/2" high, 9 3/4" "	7" high, 5" wide	1.60
*No. 33	3	C 14 3/4" long, 7 3/4" "	-----	.75
*No. 34	3	C 18" " 2" "	-----	.60
No. 35	3	C 18" " 8 1/2" "	8 3/4" long, 4" wide	1.00
*No. 36	5	C 18 1/4" " 7" "	8 1/2" " 3 1/4" "	1.25
*No. 37	4	D 11 3/4" high, 10 1/4" "	3 1/2" high, 4" "	1.00
*No. 38	5	D 10 3/4" " 12 3/4" "	5 1/4" " 6 1/4" "	1.25
*No. 39	2	C 13 3/4" long, 8 1/2" "	7 1/2" long, 4 1/4" "	.85
*No. 40	3	C 27" " 6 1/4" "	16 1/4" " 4" "	1.15
*No. 41	4	D 7" high, 8 3/4" "	5" high, 6" "	.90
*No. 42	2	C 13 3/4" long, 2 1/2" "	-----	.60
*No. 43	5	C { Upper figure 22" " 1 1/4" " Lower figure 11 1/2" high, 7 3/4" "	-----	1.50
*No. 44	2	C 13 1/2" long, 2 1/2" "	-----	.80
No. 45	5	C { Upper figure 12 3/4" " 1" " Lower figure 18" " 4 1/2" "	-----	1.50
*No. 46	3	D 11" high, 7" "	6 1/2" high, 4" wide	.75
*No. 47	3	C 18 1/4" long, 6" "	12 1/2" long, 3" "	1.00

"C" indicates a continuous design.

"D" indicates a detached design.

*Designs marked with a star may be had in larger sizes, at an advance in price sufficient to cover additional cost.

The cost of postage or express on stencils sent by mail or express will be charged extra.

ACME QUALITY

Stencils (Miscellaneous)



No. 516. 17½" x 3¾" Price, 60c.



No. 504. 14¼" x 3¾" Price, 45c.



No. 509. 14¼" x 5" Price, 45c.



No. 510. 9⅝" x 4¼" Price, 35c.



No. 519. 15⅝" x 3¼" Price, 45c.



No. 520. 11⅝" x 3" Price, 45c.



No. 523. 11⅝" x 1⅜" Price, 35c.



No. 514. 13¼" x 1¾" Price, 30c.



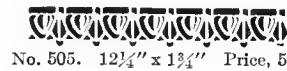
No. 508. 12" x 5" Price, 60c.



No. 522. 12¼" x 1¼" Price, 35c.



No. 512. 13⅞" x 1⅜" Price, 30c.



No. 505. 12¼" x 1¾" Price, 55c.



No. 503. 14" x 2¼" Price, 50c.



No. 521. 11¼" x 3¼" Price, 45c.



No. 507. 13" x 2" Price, 50c.



No. 513. 13⅝" x 3¼" Price, 50c.



No. 502. 10⅞" x 2⅜" Price, 35c.



No. 518. 13⅝" x 4" Price, 50c.



No. 500. 18" x 3⅝" Price, 60c.



No. 501. 13½" x 3" Price, 55c.

The cost of postage or express on stencils sent by mail or express will be charged extra.

ACME QUALITY

Products for Interior Finishing

VARNISHES

EXTEROLITE. A heavy bodied varnish, pale in color and extremely elastic and durable. Flows and works freely. Especially adapted for verandas, vestibules, front doors or any surface exposed to weather conditions and extremes of temperature.

INTEROLITE. A high grade varnish for interior woodwork. Has good body, is tough and elastic. Dries with a brilliant lustre or may be rubbed to a dull finish or will take a high polish.

VUL-K-LAC. A fine varnish where quick service is demanded. Will dry to re-coat in twenty-four hours, rub in forty-eight hours and polish the following day.

SPARKOTE. Will not turn white under water. Light in color, elastic and durable. Dries free from dust in three hours and hardens quickly. Recommended for general interior or exterior use. Particularly good for bathrooms, window sills and surfaces exposed to water, steam or moisture.

INTERIOR COACH. A heavy-bodied pale varnish for general interior use. May be rubbed in from two to three days and will take a high polish.

NO-RUB FLAT FINISH. Produces a "rubbed" or wax-like finish. Hard-drying, tough and durable and is recommended for use over stains and Art Wood Finish to produce perfect "Mission" effects.

VARNOTILE. A specially high grade floor varnish. Impervious to hot or cold water and will not mar or turn white when subjected to the hardest usage. A better varnish cannot be made either for floor or for the finest finish on all interior woodwork. Good body, pale in color and rubs and polishes perfectly. Used extensively for hospitals, public buildings and fine residences.

DULL FLOOR VARNISH. A superior, medium-bodied, light colored and durable varnish for floors, where a dull finish is desired. Resists moisture. Dries free from dust in about two hours.

STAINS

ACME QUALITY ART WOOD FINISHES for producing artistic stain-effects upon new wood. One application is sufficient. They penetrate deeply and are permanent in color. The use of A. Q. No-Rub Flat Finish over these finishes is strongly advocated as it imparts a dull "Mission" effect and at the same time brings out more perfectly the true beauty of the stains. Over mahogany a light coat of orange shellac (reduced 50 % with alcohol) should be used before applying varnish.

ACME QUALITY OIL WOOD STAINS. Offered in a complete line of stain-effects. Permanent in color and will not raise the grain of the wood. Dry with an eggshell gloss. Varnish may be applied over these stains.

ACME QUALITY VARNO-LAC. A stain and varnish combined. For finishing old or new pine or hardwood floors and interior woodwork in pleasing imitations of expensive woods.

ENAMELS

ACME QUALITY CABINET ENAMEL. A free-flowing snow white enamel. Tough and durable and does not crack or check. Suitable for the finest class of work such as reception rooms.

ACME QUALITY DURONAMEL. This enamel is made to withstand outside exposure. It is easy-working, pure white, and does not check, crack or flake. Particularly adapted for vestibules, porch columns, exterior of doors, exterior woodwork of yachts, etc. It may be applied with satisfactory results upon interior surfaces.

ACME QUALITY INTERIOR ENAMEL. Suitable for general interior use upon woodwork, plaster, etc. Offered in pure white, tints and colors. Free-working, durable and a highly satisfactory article for use under all average conditions.

FILLERS

ACME QUALITY PASTE WOOD FILLER. For filling all open-grained woods. Works easily and does not shrink or pull out. Offered in natural, light and dark antique, light and dark golden oak and mahogany.

ACME QUALITY LIQUID WOOD FILLER. A superior surfacer for all close-grained woods. Very light in color and will not discolor the most delicate woods. Penetrates thoroughly and makes a perfect foundation for subsequent coats of varnish.

FLOOR FINISHES

VARNOTILE. A tough, durable floor varnish that will not mar or turn white when subjected to the hardest usage.

DULL FLOOR VARNISH. Dries with dull or wax-like finish. Withstands hard usage.

ACME QUALITY FLOOR WAX. A superior easy-working, quick-polishing article, imparting a hard highly polished surface.

GRANITE FLOOR PAINT (Acme Quality). For all inside surfaces to be walked upon. Offered in appropriate shades. Dries quickly and wears well.

ACME QUALITY CEMENT COATER. Prevents cement surfaces from "dusting" and imparts a tough enamel-like finish that will withstand the hardest usage. An ideal finish for basement floors, garages, office vaults, power house floors, or any cement surface.

ACME QUALITY CRACK AND CREVICE FILLER. For filling cracks and crevices in floors and other surfaces. Does not crack and powder but remains firm and hard.

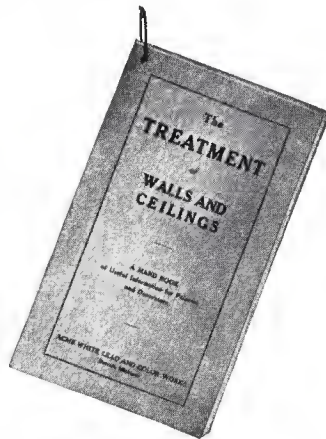
COLORS

ACME QUALITY DRY COLORS. Our own manufacture and unsurpassed for quality of tone and strength.

ACME QUALITY DISTEMPER COLORS. Clear-toned, extremely fine, absolute uniformity and of maximum strength.

MASTER PAINTERS' COLORS IN OIL (Acme Quality). A line of pure colors, ground to the last degree of fineness. For uniformity of color, strength, texture and beauty of tone better goods cannot be made.

WE PUBLISH a little volume entitled "The Treatment of Walls and Ceilings." The author is a practical painter and decorator and the advice and suggestions he offers are based upon a life-long experience. It treats upon the preparation of surfaces of all kinds, hard and soft plaster, sand finish, hot plaster, dead plaster, color values, striping, finishing upon compoboard, muslin, canvas, burlap, steel ceilings, decorative plaster and many other subjects of equal interest to the practical man. It is published as an accessory to the Acme Quality Decorators' System and may be obtained without charge by users of the Acme System from dealers selling the materials.



Schedule of Designs and Color Combinations

Design No.	Color Combination No.	Colors of Acme Quality No-Lustre Finish		Colors Used to Produce Blended Effect	Blended Effect on Walls	Stencils and Stencil Colors Used						
		For Ceiling	For Wall			Stencil Part A	Stencil Part B	Stencil Part C	Stencil Part D	Stencil Part E	Stencil Part F	Stencil Part G
3—Roses on Stem	120	W	70	14, 16	Light Green	W-23, 14	14	W-70, 61	W-23, 14	14	14	.....
	121	68	67	17, 15	Tan	W-23, 14	14	W-64, 70	W-23, 14	14	14	.....
	122	W	66	17, 10, 70, 15	French Gray	W-17	17	W-70, 10	W-17	17	17	.....
	123	68	60	16, 14	Old Rose	23-66, 16	16	W-45, 70	23-66, 16	16	16	.....
6—Jap Rose	125	W	60	16, 61, 14	Old Rose	23-66, 14	14	W-71, 70	.....	.....	.....	.....
	126	53	25	17, 45	Red	66-23, 14	14	W-45	.....	.....	.....	.....
	127	W	66	14, 1, 10, 70	French Gray	W-17, 14	17	W-10, 70	.....	.....	.....	.....
	128	56	65	16, 14, 45	Buff	69, 14	14	W-71, 14	.....	.....	.....	.....
7—Square Grape	130	56	67, 22	16, 14	Tan	70-10, 14	W-14-23	.....	.....	.....	.....	.....
	131	W	59, 69	17, 9, 66	Green	W-70, 17	24, 66	.....	.....	.....	.....	.....
	132	68	56, 66	31, 14, 15	Gray and Tan	70-10, 14	15, 31	.....	.....	.....	.....	.....
8—Poppy	135	68	65	70, 66, 17	Buff	W-45	W-45	45	23-66, 14	14	.....	.....
	136	W	66	16, 70, 17	Gray	W-70	W-70	70	66-23, 14	17	.....	.....
	137	56	67, 22	14, 61, 16	Brown	W-61	W-61	61	66-69, 14	69	.....	.....
	140	68	57	14, 69, 70, 15	Silver Gray	15, 16	7, 17	W-45, 61	66-23, 14	14	.....	.....
11—Drop Rose	141	68	57	10, 17, 1, 70	Light Blue	7, 17	63, 61	W-71, 16	66, 9	16	.....	.....
	142	56	64	16, 45, 23	Pink	W-53, 16	16, 45	W-72, 16	24, 14	14	.....	.....
	143	68	53	16, 15, 17	Light Yellow	16, 45	17, 9	W-66, 65	23, 16	17	.....	.....
	145	68	67	14, 16	Tan	66-23, 16	14	W-10-70	10-70	16	.....	.....
13—Alba	146	W	66	1, 16, 45	French Gray	16	17	W-23-66	23-66	69	.....	.....
	147	56	65	15, 16, 45	Buff	66-23, 14	14	W-45	45	15	.....	.....
	148	53	26	69, 70, 17, 1	Pumpkin Yellow	66-23, 14	14	W-70-10	70-10	14	.....	.....
	150	68	53	15, 16, 66	Yellow	14, 45	W-66, 70	23-66, 14	.....	.....	.....	.....
18—Pansy	151	W	57	.....	Light Blue	17, 70	W-70, 10	23-66, 17	.....	.....	.....	.....
	152	64	60	16, 14	Old Rose	17, 70	W-70	23, 15	.....	.....	.....	.....
	153	68	70	16, 70, 10	Light Green	17, 70	W-53	69, 17	.....	.....	.....	.....
	155	64	57	.....	Light Blue	W-7, 9	W-53	23-66, 14	70	.....	.....	.....
19—Bernhard	156	68	53	66, 15	Light Yellow	15-16, 14	W-45	23-66, 16	45	.....	.....	.....
	157	56	59	14, 70	Light Green	15-16, 14	W-45	24, 14	70	.....	.....	.....
	158	W	66	14, 70, 1	Silver Gray	17	W-70, 10	69, 17	70	.....	.....	.....
	160	W	66, 22	14, 16	Light Chocolate	23-66, 14	23-66, 14	W-70, 10	14	23-66, 14	14	W-70, 10
20—Jily	161	56	22, 67	14, 16, 70	Tan and Brown	23-66, 14	23-66, 14	W-70, 10	14	23-66, 14	14	W-70, 10
	162	68	69, 59	14, 69, 45	Green	24-67, 16	24-67, 16	W-45	17	21-67, 16	17	W-45
	163	53	22, 71	17, 9, 70	Blue and Brown	23-15, W	23-15, W	W-65	9	23-15, W	9	W-65
	165	W	64	.....	Pink	15-69	W-61, 70	.....	.....	.....	.....	.....
21—Amrah	166	68	57	.....	Light Blue	7-17	W-71, 70	.....	.....	.....	.....	.....
	167	64	60	16, 40, 64	Old Rose	23-66	W-45, 70	.....	.....	.....	.....	.....
	168	56	66	17, 7, 70	Silver Gray	23-66	W-70, 10	.....	.....	.....	.....	.....

[illegible]

	66	70	W	Steel Gray	23 23-66	14 69	70-10 70-10	
	66	70	W	Green	23-66	17	61-7	
	72	53	72	Leather	23-15, 14			
	68	68	68	Light Blue	66-23, 14	14	64	W-9, 9
	57	60	57	Old Rose	66-23, 14	14	61-7	W-40
	56	67	56	Tan	15-69, 17	17	70	53-16, 23
	59	70	59	Green	15-69, 17	17	70-10	23, 1
	28	70	28	Deep Green	W-53, 70	14, 53	23, 66	63
	72	68	72	Brown	W-72, 67	17	66, 16	13
	60	60	60	Old Rose	W-45, 63	29	24, 14	40
	71	71	71	Delft Blue	W-7, 53	9	23, 16	53
	25	75	25	Pompeian Red	W-71, 14	66-23, 14	14	W-63
	71	72	71	Monk Blue	W-7, 64	66-23, 16	9	W-7
	66	66	66	Brown Leather	W-61, 17	31-15, 17	17	15
	66	66	66	Steel Gray	70, 17	66-31, 17	29	W
	71	70	71	Deep Blue	W-23	9		
	67	56	67	Tan	W-53	14		
	53	25	53	Red	W-40	70-17		
	69	70	69	Deep Olive	W-66	29		
	66	70	66	Gray	W-7-46	1		
	60	68	60	Old Rose	16	23-66, 66	W-61	
	56	56	56	Silver Gray	14	23-66	70-10	
	57	57	57	Light Blue	9	69-14	W-53	
	56	26	56	Pumpkin Yellow	69	15-23	46	
	59	59	59	Green	69	15-23	70-10	
	56	56	56	Olive Green	W-45, W-55	W-23, 16	14	65, 14
	53	25	53	Rich Red	W-72, W-66	W-23, 14	29	66, 29
	66	66	66	Steel Gray	W-65, W	W-23, 29	29	W-9, 29
	72	56	72	Brown	W-70, W-15	15-25, 17	17	16, 17
	72	56	72	Brown	14	15		
	66	66	66	Gray	17	W-17		
	28	70	28	Rich Green	29	W-29		
	66	66	66	Blue	9	W-9		
	53	25	53	Deep Red	17	W-40		
	71	70	71	Delft Blue	W-9	9	W-70, 10	
	25	56	25	Red	W-40	17	W-71, 17	
	28	70	28	Green	W-24	25-1	W-70, 10	
	65	65	65	Deep Buff	W-53	16	66-16, 17	70, 17
	22	70	22	Brown Leather	W-53	70		
	69	59	69	Deep Olive	W-69	45		
	60	60	60	Old Rose	W-64	70		
	66	66	66	Silver Gray	W-7	9		
	71	66	71	Dutch Blue	W-7	9		
	57, W Enamel	57, W Enamel	57, W Enamel	Yellow and Blue	7	23-66, 15	9	W-17
	66, W Enamel	66, W Enamel	66, W Enamel	Gray	16	23-66, 15	9	10-71
	70, W Enamel	70, W Enamel	70, W Enamel	Cream	W-24	15-29, 14	16	W-14
	64, W Enamel	64, W Enamel	64, W Enamel	Light Green	W-64	15-24, 17	17	W-17
	28	53	28	Green	W-70, 10, 53	14	66-24, 14	W-70
	72	56	72	Leather	61, 17, 65	17	66-24, 17	
	66	66	66	Blue	W-7, 70, 9	17	66-15, 17	
	25	68	25	Rich Red	W-71, 46, W	14	66-23, 14	
	59	59	59	Light Green	W-61, 45, W	29	15-69, 29	
	72	72	72	Brown	W-66	W-45	66-23, 14	
	66	66	66	Deep Blue	W-7	W-72	66-23, 17	
	67	67	67	Green	W-23	W-61	66-24, 29	
	68	68	68	Leather	W-53	W-70	15-64, 29	
	285	285	285	Rose Craft				



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